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ABSTRACT

The six articles in the special features section of this journal issue focus on the use of children's literature in all areas of the curriculum. The first article concerns the use of mathematics trade books and offers ways of using new books in learning stations to foster independent learning. The second article discusses criteria for selecting science trade books and suggests ways for using science books in a primary grade classroom. The third article discusses change in the social studies and offers teaching methods that stimulate children's thinking about historical and current events. The fourth article points out a variety of ways trade books can be used during language arts lessons and suggests activities for specific areas of the language arts. The fifth article describes a library curriculum activity that helps to develop children's critiquing ability and their higher thinking processes. The final article in this section suggests ways in which the media specialist, curriculum specialist, and classroom teacher can work together to relate trade books about the arts to the curriculum. The remaining three articles in the journal issue deal with creative reading and writing, classroom materials for the gifted, and the content reading approach. (FL)

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Ohio Council
International Reading Association

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Editorial

The special feature section of this issue, put together under the leadership of Mary Lou White, will hopefully re-spark your beliefs about the vital role of literature in your reading instruction. One way of expressing that "special" belief is to emphasize again (*ORT* Oct. 1977) that it really is *impossible* to separate literature from language or from reading!

Reading, Language, and Literature are *one and the same phenomenon* because;

-Language without Literature and Reading soon fades from our memories,

-Literature without Language and Reading remains markings on paper that are unknown and not communicable, and

-Reading without Language and Literature cannot occur, and does not exist!

Therefore, each is dependent upon the other and must be inseparable in our thinking and teaching about developmental reading.

We begin a new OCIRA membership year with this October issue and want to welcome all our new officers, area representatives, and members (old and new). Special congratulations to MARY McATEE, our Vice President-Elect.

We also honor Rebecca Moore as Treasurer, Emmaline Henriksen as State Coordinator, Ken Schatmeyer as Membership Coordinator, and Judy Mullins as the new editor of *Read Along* the OCIRA's Newsletter. *And*, could any of us forget how much we all owe to the efforts and good spirit of Margaret Bobzien for her struggles as our State Coordinator. Thanks Maggie!!

Our Contributing Editors are always in demand for new responsibilities and Sharon Fox has thus asked to be relieved of her duties in the area of the Language Arts. Fortunately, we also seem to attract the best of the new professional educators and Diane Chapman (ex. from Florida State) has agreed to serve as Contributing Editor for Language Arts for this year. Thanks Sharon and Welcome Diane!!

J.E.K.

THE PRESIDENT COMMUNICATES

THOMAS L. ALLISON

Organization Committee

Any organization that hopes to be helpful to its members needs the active support of competent and willing workers. One of the groups that has helped OCIRA presidents has been the Organization Committee.

This committee has as one of its major purposes the facilitation of communication and support between and for the IRA councils in Ohio. They assure that program information from councils is transmitted to OCIRA and other councils in their area and OCIRA and IRA information is given to the officers and members of IRA councils. They also have knowledge to share about forming a new council and strengthening established councils.

As you may know Margaret "Maggie" Bobzien recently completed her second three-year term as State Coordinator in June, 1980, and will now serve as the chairperson of the History of OCIRA Committee. The Organization Committee is headed this year by Emmaline Henriksen, newly appointed State Coordinator. The State Coordinator is recommended by OCIRA and appointed by the Membership and Organization Committee of IRA for a three year term.

The committee is also composed of twelve Field Representatives who are assigned to work with a given number of councils in the area in which they reside. In the 1980-81 Ohio Council Directory which each OCIRA member received, the map on page five will show the area in which your council has been placed. By referring to pages eighteen and nineteen, you will then be able to determine the Field Representative assigned to work with your council.

Each Field Representative has been appointed or reappointed for a two year term after consultation with the councils served by the Field Representative. We had several Field Representatives leave in June, 1980. These included Mary McAtee (now Vice President-Elect), Emmaline Henriksen (now State Coordinator), Martha Houser, David McWilliams, and Mary Lou Bailey.

The members of the Organization Committee serve on both the Executive Board and Board of Directors. As members of these boards, they have input at the state level about the concerns and suggestions of all councils in the state.

The group of thirteen people prove that the number thirteen need not be unlucky since they provide many services to OCIRA through their efforts and caring. OCIRA is fortunate to have people willing to do this work to make reading better in the state of Ohio. Please call upon these people to assist you as representatives of OCIRA.

As the current president of OCIRA, I am relying on the current Organization Committee to help OCIRA maintain the high quality of service that the previous committees have rendered.

SPECIAL FEATURE SECTION

CHILDREN'S LITERATURE

MARY LOU WHITE: CONTRIBUTING EDITOR
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Introduction

The title of this special feature section is "Children's Literature in the Curriculum," which implies a curriculum that integrates trade books throughout all subject areas. The use of literature in this way suggests a wide choice of curricular materials, a flexible time pattern, and an atmosphere of interaction in the classroom. Are these elements passé in Ohio classrooms of the early 1980's?

These days of economic recession are reflected in schools by emphases on "back to basics," "mastery learning," and trimmed "no frills" budgets. In many Ohio school districts the process curriculum has been traded for a product curriculum, one that is based on memorization and achievement.

It is vital at this time for believers in active learning to take a stand on issues of teaching methods. The use of children's trade books in all areas of the curriculum is an activity worthy of professional support. Research studies have shown that basic skills, including the reading skills of vocabulary development and comprehension, develop more effectively when taught in the context of other knowledge areas rather than as skill exercises alone. Therefore, the challenge is tossed to the elementary teacher: "Use children's literature in all phases of the curriculum."

Alice Swinger's "tasteful" article on mathematics books offers intriguing ways of using exciting new books in learning stations. Independence is fostered through the activities.

Patsy Games discusses criteria for selecting science trade books. Her suggestions for using the books with children were tested in her primary grade classroom.

Sister Catherine Rudolph moves into the area of attitudes in her discussion of change in the social studies. The teaching methods she gives stimulate children's thinking about perceptions of historical and current events.

White points out a variety of ways trade books can be used during the teaching of a language arts lesson. Suggestions are given for activities in specific areas of the language arts.

Barbara Heckart describes a unique activity as a part of the library curriculum. Too often library teaching is totally skills oriented; the critic's role enables children to develop higher thinking processes.

Katherine Heylman suggests ways in which the media specialist, curriculum specialist, and classroom teacher can work together to relate trade books about the arts to the elementary curriculum. She notes that books on the arts can be relevant to primary grade pleasure reading as well as to middle grade social studies topics.

The authors of this special feature section have worked with this column editor for the past three years on the 1981 revision of *Adventuring with Books*, the elementary booklist published by the National Council of Teachers of English. After reading hundreds of children's books for this project, they readily acknowledge the spread of quality in current publications. They are enthusiastic about the good books and are hearty supporters of the use of books in the curriculum.

Wonderful children's books are available in all subject areas. Find them! Use them! Enjoy the harvest!

WRITER: ALICE SWINGER
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A Feast of Math Books + A Learning Station = A Sum of Interest

A collection of recently published math books is like a feast: to be gulped or nibbled, sampled or savored. An example of a book to be gulped is the Sitomers' *Zero Is Not Nothing*. This book focuses on different uses of zero. Zero is the mathematical symbol which shows no more cookies, no more pennies, no points in this inning of a ball game. Zero is a starting place, as in a race, on a scale or on any measurement. There are other uses of zero, too; this book decribes them all with pictures and examples interesting enough to keep a reader all the way through, like eating a whole bowl of popcorn. The taste stays on and a reader might even want to go back for another bowlful some other day.

A book to be sampled is *The Metric Book of Amusing Things to Do* by Hallamore. It has puzzles, games, and directions for making things like lemonade, windmills or parachutes. There are experiments with seeds and directions for making mouse-size furniture. Everything that is described is measured or counted in meters, liters, or grams. All activities take time to complete and use so the book will not be finished at one time. Another metric book, not for sampling but for devouring, is *One Meter Max* by Segan.

Books to be compared are *Winning with Numbers & Odds and Chances for Kids*, both by Riedel, and *It's All Done With Numbers* by Wyler and Ames. These books give ideas for using numbers to make graphs or charts, for making comparisons, or figuring out chances for winning a contest. *It's All Done With Numbers* describes, in detail and with pictures, confounding and astounding feats of magic. All three of these books are made to order for selecting small portions to be tried and practiced when it is time for number play.

Math books to be savored are Bitter and Metos' *Exploring With Pocket Calculators* and *Meet the Computer* by Lewis. A reader will enjoy playing with a calculator or abacus while reading *Exploring. Computer* should be read when there is a possibility of experimenting with simple computers and key punch machines. These books are interesting alone, but modern technology will enhance and heighten the flavor.

The Greatest Guessing Game by Froman and *Mathematics on the Playground* by O'Conner are main course fare. The questions to ask, and the activities to complete with the information given will last all day. From *Mathematics* comes the ideas for measuring and counting objects at home, at school and on the playground. In *Guessing Game* there are ideas for estimating answers to everyday problems like how to divide a bottle of pop or what to do with the remainder of one penny.

The dessert for this math feast is *Solomon Grundy Born on One Day*. This is a finite arithmetic puzzle, funny and spicy enough to top it all off.

Build a Learning Station

This savory selection of math books presents an irresistable invitation for students to browse again, again, and yet again. An ideal organization for the browsing is a math learning station. This station can provide in a stable yet flexible format, opportunities for individuals, pairs and triads to work and play together with these stimulating trade books. Students at all levels of reading and mathematical achievement can find fun and friendship, learning and experimenting. The learning station should be organized with directions, materials and suggestions for activities at each stop. These stops can be arranged so that students can make random selection without sequential order. The station would not be designed to teach math concepts but to offer interesting, exciting practice and reinforcement. Evaluation could be based on the products, social interaction, or completion of selected tasks. The particular activities each teacher selects to include would determine the evaluation criteria. Below are suggestions for stops in the station and suggestions for activities.

STOP 1. *ZERO IS NOT NOTHING*

1. Read the book.
2. Identify the five uses of zero.
3. Select one use of zero and think of a different way to illustrate it.
4. Select another use of zero. Find a problem in your math book that includes it. Solve the problem.
5. Find a younger child to talk with about this book.

STOP 2. *MATHEMATICS ON THE PLAYGROUND*

1. Choose a partner. Take a notebook and *Mathematics* to the playground.
2. Record the answers to the questions in your notebook.
3. Are there other questions you should ask about your playground? Are there questions in the book that cannot be answered on your playground?
4. Go to the playground at a different time of day. Record the answers to the questions again. Make a chart for the answers. Which trip was more exciting? Why?

STOP 3. *THE GREATEST GUESSING GAME*

1. Read the book.
2. Make up a guessing game of your own.
3. Try it on a friend. Did your friend guess right?
4. Now it is Friend's turn to make a guessing game to try on you.
5. Together make a guessing game using multiplication or subtraction. Which is easier? Harder? Which do you like better? Why?

STOP 4. *EXPLORING WITH POCKET CALCULATORS*

(Materials: calculators, Napier's bone, rule, abacus)

1. Choose a friend.
2. Read the book together.
3. Try the suggestions. Play with the devices. Play with the calculator.
4. Find two other friends and all of you play with the equipment together.
5. If you want to learn more about computers read *Meet the Computer.*

STOP 5. *SOLOMON GRUNDY BORN ON ONE DAY*

1. Read the book.
2. Develop an example of a finite number system.
3. Write a story, or riddle, or poem to go with your number system.
4. Make a math problem that can be solved using the story.

STOP 6. *METRIC SYSTEM*

(Materials: meter stick, centimeter ruler, gram unit of measure.)

1. Read *One Meter Max.*
2. Practice with the measuring devices.
3. Now read *The Metric Book.*
4. Select activities to do with a friend.

STOP 7. *PROBABILITY*

(books: *Winning with Numbers, Odds and Chances for Kids: A Look at Probability, It's All Done With Numbers.)*

1. Select a book.
2. Read it and do any of the activities you choose.
3. Find friends to read these books. Learn the tricks together.
4. Find someone to astonish with your amazing ability.
5. Be ready for applause.

Culminating Activities and Evaluation

While interest in the math learning station is at its height have a math fair with students demonstrating for each other and for younger children what they have done. Display the charts, posters, games, magic feats and articles made with metric measures. Display lists of the words and concepts that are significant in the activities which have been completed.

Using the math books in the format suggested will have social benefits and language growth benefits as well as the more obvious enrichment in math practice. When students work and talk together

there is a clarification of concepts, increased ability to discuss ideas and draw conclusions, and opportunity to make choices and decisions. It will all add up to an interesting learning experience with dividends.

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WRITER: PATSY GAMES
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Science Books for Primary Children

With each year's new publications of children's books, the number of science books grow, and bulging bookshelves offer a phenomenal selection. Such choices can seem overwhelming to teachers who do not have time to keep abreast of new publications. To combat this problem, several sources are available to aid teachers in selecting science books. Each spring the professional journal, *Science and Children,* lists "Outstanding Science Trade Books of the Year." The list is also available as a reprint from the Children's Book Council, 67 Irving Place, New York, NY 10003. Booklists such as *Adventuring with Books,* published and revised frequently by the National Council of Teachers of English, are other inexpensive easily accessible sources for keeping up with new publications. In the area of science there are several outstanding series of books that are consistently good in their offerings. The National Geographic Society's "Books for Young Explorers" and Harper and Row's "Science I Can Read Books" are two examples of series books that can be used for concept introduction and independent reading. When the teacher's aids for selecting science books are exhausted, however, certain criteria can be applied to make more thoughtful choices of science books.

Criteria for Book Selection

Whether the book is in a picture book classification or categorized as a science book, accuracy of information is of primary importance. A statement should be made about the author's background in the

science field or the credibility of the authority who collaborated with the writer. The text should cover major points to insure accuracy. With new discoveries being made constantly, books need to be current. A recent copyright date can indicate up-to-dateness.

Significant facts should not be omitted. Death, for instance, is simply explained as a matter of survival in *Possum* by Mizumura. The author states, "Since the mother oppossum usually has thirteen nipples, any extra babies in the pouch starve and die." This statement contributes to the effect of realism.

The scope of the subject should be appropriately gauged for the reader. Too much information may confuse or mislead a child. On the other hand, simplified words should not be substituted if the correct word is understandable. An index, such as the one in Selsam's *Animals of the Sea*, is a helpful aid. The text should move from familiar to unfamiliar sequence as in many of the Crowell "Let's Read and Find Out Science Books" series.

The author must reflect a scientific attitude to the audience. Careful writing also makes a distinction between fact and theory by using phrases such as, "scientists do not know exactly." An unacceptable device in scientific literature is anthropomorphism; assigning human feeling to animals or plants.

The format is especially important in science books for primary grade children. The illustrations must be accurate and present the needed information. There should be sufficient labels and captions to clarify the text.

While science books entail the art of writing succinctly and sequentially, they should be interestingly written and those with a fictional framework must still inform. The best of such books expose children to differences and lead to questioning and comparing concepts and ideas.

Suggested Books

Only science books published in the 1970's are listed below. These are books especially chosen for use with primary grade children. These books have been successfully used with this age group.

Picture Books. Learning to understand nature and being fooled by it are themes in two outstanding books, *The Watersnake* by Freschet, and *The Wentletrap Trap*, by George. In the first story, two boys plan to catch the snake that lives in the pond but the snake gets away. In the second book, a young boy tries to catch the rare wentletrap, but is outwitted by hermit crabs. These books used together could initiate further study of snakes, crabs, pond life and shell collecting.

Children will relate to the amusing, informative stories of *Porcupine Baby* and *Possum Baby* by Freschet. Learning to defend oneself is an important step in the lives of baby animals, and a concern of young children.

Tresselt's *The Beaver Pond* and *The Dead Tree* communicate to children the importance of the balance of nature. Fine illustrations capture the quality of the text. After discovering a dead tree, children could observe and record their observations.

Prehistoric. Television has promoted many frightening and inaccurate concepts about dinosaurs. There are many valid books dealing with this high interest subject. Students learn about eleven dinosaurs in the easy-to-read *Dinosaur Time* by Parish.

The Long Lost Coelacanth by Aliki, tells how scientists are still discovering facts about creatures from the past. Selsam's *Sea Monsters of Long Ago* is outstanding in its informative illustrations and is written with an easy-to-understand text.

Plants. For the independent readers Selsam pairs with the photographic excellence of Wexler to introduce botany in *The Amazing Dandelion, The Carrot,* and *Popcorn.* All three plants can be grown in a classroom. *How to Grow a Jelly Glass Farm* by Mandry and Toto, offers many creative suggestions for growing plants.

Life Cycle. Incredible photographs give the reader a rare look at the stages of a butterfly's creation in *The Butterfly Cycle* by Oxford Scientific Films. An introductory text provides background. Although the text is advanced reading, the excellent photographs make the Oxford series especially valuable for primary age children.

Baltimore Orioles by Brenner gives the beginning reader a vivid account of the lives of male and female orioles. In *Seahorse* by Morris, the reader will learn interesting facts about this strange-looking fish in an easy-to-read story. McClung's well written texts capture the essence of the vitality and adventure of life in all forms. His *Green Darner* is the life cycle story of a dragonfly told in a fascinating manner. Young readers could compare the cycles of these different creatures as told by various authors.

Science books for children are very valuable sources of information. These books show in the vocabulary used and in comprehension development that there is a new respect for the young reader or listener's intelligence and interest. It is the primary purpose of these books to help children want to know more. Primary teachers can help children develop vocabulary and comprehension in the area of science by using these books.

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Changing Scenes in the Social Studies

Today teachers and students alike have a variety of books and media from which to choose in order to make the social studies a living and insightful experience. Books by themselves can be a motivating force; without motivation there can be no growth or learning. The abundance of fine books in the social studies area of the curriculum extends from kindergarten to high school. This wealth of material can be incorporated in the social studies program through the genres of biography, historical fiction, and related informational books.

The scope of the social studies is broad since it is concerned with persons and how they live in society, the past and the present. Single disciplines include anthropology, economics, geography, history, political science, and sociology. New methods of teaching social studies emphasize the use of an inquiry approach, primary sources, multi-text, and extended reading. The importance of reading is paramount in the social studies; it is the vehicle through which events and concepts come alive.

Recognizing that the need to know is deeply implanted, many writers have responded to this need so that children will know what has gone on, and is going on in their world. Children, like Kipling's young inquisitive elephant, are filled with " 'satiable curiosities." Answers must be supplied and cannot be obtained from the often sketchy information offered by social studies texts. For example, a seventh grade studying the Industrial Revolution would profit immensely by reading *Slater's Mill* by Monjo. Told in story form: the spirit of the times, the problems of the age, the changes brought about by the mill in early America would lead to a greater understanding of the functioning of society.

Literature can heighten interest, create the mood and the atmosphere of the environment, deepen the understanding of the various ways of living in different times and places. The reader is able to share with the characters their shelter, their food, their recreation, their education, their philosophy of life, and their day to day concerns. With the current interest in cooking, social studies can be enlivened with the preparation of dishes eaten by early Americans or those involved in the California goldrush or the Westward Movement. Cookbooks supply historical background and tempting recipes for these periods. Perl's *Slumps, Grunts, and Snickerdoodles: What Colonial America Ate and Why* and Walker's *The Little House Cookbook* should be investigated.

Two very different ways of presenting one incident from history are found in Phelan's *The Story of the Louisiana Purchase* and, for the younger reader, Monjo's *Grand Papa and Ellen Aroon.* The first is a detailed account which is well-documented, drawing upon journals and

firsthand accounts. The everyday life of New Orleans and the American frontier is recreated. In the latter, the Louisiana Purchase is approached through the eyes of Thomas Jefferson's little granddaughter. An arithmetic lesson is associated with the purchase; she discovers that a square mile of the territory cost a mere $12.79.

A picture concept book and a novel written in journal style could be used together for effective insights into 19th century America. A journey through the past is vividly portrayed in this year's Caldecott Award book, *Ox-Cart Man* by Hall. A New Englander and his family produce goods to take to market in the autumn in exchange for provisions for his family. He provides wool; his wife, a beautiful handwoven shawl; his daughter, a pair of bright woolen mittens; and his son, handmade birch brooms. This time of peace and quiet in early America is captured in the text and beautifully portrayed in the striking technique of Cooney's paintings. The 1980 Newbery Winner, *A Gathering of Days: A New England Girl's Journal, 1830-1832,* by Blos occurs in the same time frame and region. Catherine Hall, a thirteen year old girl when the journal is begun, relives the tranquility, experiences the staunchness of the inhabitants, and the hardships of everyday life. Meaningful and vivid descriptions provide an excellent background of the times.

Comparisons of similar events as they occur to fictional characters could be the basis for thoughtful book discussions. *Sarah Bishop* by O'Dell is based upon her life and is reminiscent of the Colliers' *My Brother Sam Is Dead.* Both Sarah and Tim share strife-laden situations during the American Revolution due to the fact that their fathers remain loyal to the king and their older brothers are rebels. Circumstances arise in each book which will undoubtedly make students conscious of their own values.

Illustration from, *The Little House Cookbook.*

Children need to think critically about the sense of history. Because of this, books of historical fiction and biography must be accurate as to time and place. Living conditions and everyday situations must be true to the period as exemplified in Fritz's *Stonewall* which transports the reader to the scene of the Civil War. Children must grow in their awareness that views and attitudes are not permanent. For example, since *The Matchlock Gun* by Edmonds was written, vastly different attitudes toward Indians have been formulated. Books can prompt such thinking.

Learning centers, if well-organized and operated efficiently, are excellent means of extending the unit or topics being explored. Students will become aware of a variety of informational sources which are just right for the young researcher and which will inspire activities which will reinforce learning. Edna Barth's Holiday Series which explain the motifs, customs, and symbols of seasonal celebrations are perennial favorites. Greenfeld's *Rosh Hashanah and Yom Kippur* and Chaikin's *Seventh Day* inspire related and creative activities. Units of study could be supplemented by the many highly accurate informational books which are available. Fisher's *The Railroads* has a high degree of authenticity in both text and scratchboard illustrations. For the younger child, *Wheels* by Barton, concerned with the development of transportation, and *How We Live* by Harper, are valuable supplementary books which would be useful in learning centers.

The sustained silent reading activity establishes a definite time; ten to twenty minutes a day, to read without interruption. This time might well be used for social studies reading to enrich and develop an appreciation for the times. For example, if the Quakers were introduced in the social studies text, having Turkle's appealing Obadiah stories near at hand would be a rewarding experience.

Durable bulletin board pockets labeled with different types of related literature sources pertinent to the social studies could contain brief annotations for the student to sample when considering the selection of supplementary reading books. One type of selection might be various biographies of one person. Fritz uses documentation in her books, such as *And Then What Happened, Paul Revere?* In this partial biography, she cues the reader in on several mistakes he made, including the time he built a barn partially resting on his neighbor's property. Monjo shows more than one side of Benjamin Franklin in his lively *Poor Richard in France.*

Folktales from different countries should not be overlooked. Many cultures and motifs can be explored and compared with others. *Duffy and the Devil* by the Zemachs is a Cornish version of the German Rumplestiltskin. Children enjoy studying the variations. Others that could be developed are: *The Terrible Nung Gwama* (Chinese) by Young, *The Dream Eater* (Japanese) by Garrison, and *The Twelve Clever Brothers and Other Fools* (Russian) by Ginsburg.

Books for the social studies have changed just as perceptions of historical events have changed. One way of keeping up with new publications is by sending for the annual list "Notable Children's

Trade Books in the Field of Social Studies" from The Children's Book Council, 67 Irving Place, New York, NY 10003. Reading and using trade books in a variety of ways will bring healthy change to social studies teaching.

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Gimmicks, Grammar, and Good Books

There are some days in teaching when "Ya gotta have a gimmick." A clever story, a lively activity, a new twist on an old theme — gimmicks motivate both students and teachers to get involved in the learning experience from the outset. Trade books provide gimmicks for the many facets of language arts study.

Trade books are useful for introducing language arts lessons. For example, an introduction to word origins could be made intriguing by using anecdotes from Asimov's *Words from History.* Asimov describes the term *checkmate,* noting that it grew from the Persian words for "the king is dead," *shah mat,* a phrase used at a certain point in the game of chess. Over time the word came to be pronounced

checkmate, a word now used not only in chess, but in everyday speech to suggest the end of action. Asimov uses brief 300-word-discussions to explain the beginnings of words. A teacher could select some anecdotes appropriate to the children's interest to begin a lesson or unit on etymology.

Practice activities for skill lessons can be made more interesting through the use of trade books. For example, the brief book, *Busy Day,* by the Maestros, illustrates 29 action words in the gerund form, one per page. The pictures tell a story about a circus clown and an elephant who begin their day by waking, participate actively by marching, painting, etc., and end the day by sleeping. The book could serve as a model for children to practice the use of gerunds or words in other tenses. Loose leaf notebooks could be filled with magazine pictures and labeled with the various kinds of words. Children would enjoy building sets of words around a theme.

Enrichment activities can be drawn from trade books also. For example, children could try writing their own metaphors following the inspiration from the vivid metaphors in Belting's *Whirlwind is a Ghost Dancing.* The author's collection of American Indian folklore includes, "Twinkling stars are birds flying slowly./Shooting stars are birds darting swiftly." Following examples such as that, children in grades 3-6 could explore their own environment for comparisons from nature that could be woven into metaphoric statements. Emphasis on precisely stated expressions such as these might be especially effective preceding experiences with haiku writing.

Trade books can be used creatively to stimulate interest, to provide practice and to enrich learning in all areas of the language arts. Here are some ideas for using books with specific language arts topics.

Listening

Awareness of sounds and the meanings they convey is an important skill for children to develop. *Listen! Listen!* by the Rands presents a potpourri of many kinds of sounds and the objects that made the sounds. Spier's *Gobble Growl Grunt* contains delightful drawings of over 600 animals and their distinctive cacophonous sounds. The concept of onomatopeia is here if the teacher is willing to have children read aloud and possibly tape such sounds as the CHEN-CH-EH-CHEH of the monkey and the OUF-OUF of the walrus! A collection of fantasy sounds and their real counterparts make up *Plink Plink Plink* by Baylor. For instance, the "zing zing zong" that signals the laughing witch flying through the town is really a singing cricket! Children would enjoy making up their own listening stories complete with sound effects.

Speaking

Talking in front of a group isn't nearly so scary if children have something funny to tell. Sound stories are great fun because everyone can participate. Sivulich's *I'm Going on a Bear Hunt* is a delightful version of an old tale and is easily learned with the help of the humorous drawings. Tashjian has compiled a fine collection of participation stories and chants in *With a Deep Sea Smile.* Steig's *CDB!* is

great fun to transcribe and it works best if done out loud. For example, one scene of a man giving a caged bird to another man is captioned "I O U A J". Tongue twisters are always fun and are worthwhile exercises for speech improvement. Curtis lists long and short ones alphabetically in *The Little Book of Big Tongue Twisters.* Remember "selfish shellfish" and "double bubble gum bubbles double"? Freeman's *The Chalk Box Story* is a step by step narration that could be told with felt or paper drawings on a flannelboard. The style could inspire other original stories of that nature.

Spelling

Careful attention to the letters of words is extremely important in using codes. Try adapting this interest to spelling lessons by helping children learn weekly spelling words through secret codes. Several books that are exciting in format could be used for enriching spelling reviews and pointing out relationships between words. Sarnoff and Ruffins use numerous transposition and substitution ciphers in *The Code and Cipher Book.* They also include sound codes and Cockney codes. *Codes for Kids* by Albert is easy to understand and offers many coded messages to be cracked. A slightly more advanced book is Babson's *All Kinds of Codes* which goes into greater detail about many historic codes and includes interesting chapters on camouflage codes and codes for improving memory. Another spelling gimmick would be to use Basil's *Breakfast in the Afternoon* for a lesson in compound words. The author uses the riddle form to encourage thinking of compound words. Children would benefit from preparing their own riddles and trying them out on their classmates. The lively illustrations in the book might inspire children to illustrate their own riddles and make a booklet of them with answers at the end.

Etymology

Word origins are fascinating studies for children who read well and make the connections among words. Each chapter in Nurnberg's *Wonders in Words* is a discussion of special groups of words. "Flowery Language," for example, tells that the name iris was given to the flower, which comes in many colors, because of Iris, the Greek goddess of the rainbow. Intermediate grade students would enjoy these chapters and could follow this study by becoming acquainted with the etymological information in unabridged dictionaries. *Last, First Middle and Nick: All About Names* by Hazen uses a motif of an elephant throughout. The author weaves history, psychology and popular trends into an intriguing book. Children will enjoy studying the lists of names and reading about the meaning of the many names listed.

Language arts activities need not be confined to texts, workbooks or duplicated worksheets. Lively worthwhile lessons can be developed through the use of trade books that abound with gimmicks.

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Kids Can Critique

Why should adults be the only ones who have an opportunity to review children's books?

What happens when youngsters are encouraged to evaluate their own library's books?

Marie Conner, a library aide at one of Xenia City Schools' elementary buildings, began asking that question and looking for ways to find answers. She approached a 6th grade classroom teacher and together they developed a way for kids to begin taking a critical look at newly-arriving library books of all interest and grade levels.

A "Critique of New Library Materials" form was devised and explained to the students. All kids get excited when new books come in, so it was easy to grab interest. Ten new books were charged out to the 6th grade teacher who encouraged the students to read the books and fill out the evaluation forms. After the students read the books and filled out the forms, the critiqued books and forms became part of a classroom display. Other students looked at the comments their classmates made and, based on their judgment, decided whether or not they wanted to read the book.

Student/reviewers quickly became aware of sloppy handwriting or poor proofreading habits and self-correction began. What a plus!

After several weeks, the original group of books was replaced with ten more books and many more reading experiences. The original ten books, along with all the critics' reviews, were taken to the library and used again there in a display. Now other students in the school wanted to be reviewers and also wanted to read some of those books the 6th grade reviewers liked so much!

A third grade teacher selected 15 new books for her class to review and set up a learning center in her room where students could read and review quietly when their other work permitted. Her center was called

"Critic's Corner" and the books to be reviewed were kept in a plastic tote-bin. Each title was written on a colorful 2" x 12" strip of paper and stapled to the bulletin board which formed the background of the learning center. As students read and reviewed the books, they could fill out the review form, but even more personally, put their initials and their numerical rating of the book in a round sticker and place it on the paper strip with the book's title on it. Other kids could quickly assess from the number of round stickers which titles were the most read. This extra personalized feature was a big hit.

All teachers are interested in finding ways to help students become critical readers. While this program did not deal with in-depth critical aspects of literature like plot, characterization or style, which require more maturity, it did in a gentle way begin to focus on some of these ideas. Students also learned "critic" or "being critical" is not always a negative thing. The program and the critique form could be adapted for nearly any maturity level. This program also offers an excellent opportunity for a gifted/talented or enrichment program activity.

An unexpected side development was that the student critics assisted in another way. Many library books stand on shelves for several years, but have little or no circulation. The books usually appear to have the same elements that make children choose other similar ones, but these are wallflowers. The library aide pulled a dozen or so of these titles, made a display called "Overlooked Books," and enlisted the help of the older student reviewers to read, critique, and help determine whether or not the books should be retained on the shelves. It worked! Some of these books have definitely been overlooked and student/reviewers are finding enjoyable reading. Their critique forms ought to insure more circulation on these books, too.

There were several learnings from this activity. Teachers learned students need help in determining some of the elements of an "easy" book. Teachers found 6th graders reluctant at first to critique a picture book, regarding them as "baby," until they more clearly understood the role of the reviewer.

Teachers learned students loved the feeling of power they had in critiquing a book — especially in helping determine whether it ought to be weeded from the collection or not. They felt important in the sharing of their comments as a means of influencing others about a book they had read. As noted earlier, their proofreading and handwriting skills improved, no small feat as any teacher knows.

Over and over, however, the famous Hawthorne effect so frequently taught in beginning psychology classes is borne out: people who believe they are selected for a special project or purpose do a very good job.

These student critics were and did!

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The Arts and the Media Center: Trade Books in the Curriculum

Teachers who feel that aesthetic appreciation is too often sacrificed to the demands of a rigid curriculum would do well to enlist the librarian/media specialist as an ally in their attempt to upgrade their students' knowledge of and sensitivity to the various forms of artistic expression. She or he has access to a wealth of material and can suggest books on the arts to enhance almost any unit of study.

While the present discussion is concerned primarily with books, it would not be out of order to remind the reader that most school libraries today have respectable collections of audio-visual materials as well as magazines, pamphlets, and picture files, all of which contain grist for the artistic mill. The library is also a convenient place to bring several disciplines together in some interesting relationships. For example, on one occasion, sixth-grade students who were studying different schools of painting were provided "music to research by." They were then asked to relate each selection to a particular painter. Their quickness and accuracy were astonishing — Mozart to Watteau, Debussy to Cezanne, Stravinsky to Picasso, and so on. On another occasion, a fifth-grade class finishing an astronomy unit listened to the

London Philharmonic's rendition of the "Planets" by Gustav Holst. At the end of each section, they wrote down the name of the planet they thought the music represented. While their response was not 100% accurate, they were very much on target. And not a single student confused the Jupiter music with Venus! The most exciting part of both projects was the total involvement of the students.

Specialists, it is hoped, will use the media center and the librarian as important resources in all of their activities, from the art teacher running in to find a picture of an elephant because the lesson starts in two minutes and his car with the required picture is stalled on the freeway, to the music teacher planning a unit on the lives of composers, or the physical education specialist seeking fourteen authentic ethnic dances for the Spring Program.

Which brings us to the classroom teacher. In what academic subjects can the arts be most readily incorporated? Reading, of course, is the most obvious, since reading textbooks offer an almost infinite variety of subject matter. A single story on Michelangelo could lead into an intensive study of various artists, or it might trigger the choice of Elaine Konigsburg's *From the Mixed-up Files of Mrs. Basil E. Frankweiler* as the next read-aloud, since this is the tale of two runaway children who hide out in the Metropolitan Museum in New York City, eluding the guards and spending their daytime hours trying to determine whether or not a favorite statue is the work of Michelangelo.

When kids are given the opportunity to dress up and impersonate famous people, the biography book report becomes a favorite assignment. A little persuasion from the teacher will encourage at least some of them to forego the usual sports heroes and military leaders to zero in on a composer, a dancer, or a painter. Maria Tallchief, for example, the native American prima ballerina, would make a dramatic subject for a videotaped interview, based on the biography by Marion Gridley. Perhaps she might exchange a few words with Benjamin West, the early American artist whose story is told in Marguerite Henry's *Benjamin West and His Cat Grimalkin.* Young Mozart might also put in an appearance, possibly even entertaining the class with a recorded or live performance of one of his youthful compositions, as vividly described in the biography by Claire Huchet Bishop. Or a dual interview could be staged with Mozart and his sister Nannerl, herself an accomplished musician, whose fictionalized letters from her brother are the subject of F.N. Monjo's *Letters to Horseface.* The possibilities are endless.

Social studies is another rich area of the curriculum in which books on the arts can make a real contribution. Shirley Glubok's extended series on the *Art of Japan,* the *Art of the Southwest Indians,* and so on, is a must for many social studies units. Excellent black-and-white photographs with some two-tone reproductions are accompanied by a clear, informed text that is accessible to fourth graders and up.

David Macaulay's prize-winning books make the architectural genius of various eras come alive. In each book he takes an imaginary

but typical *Pyramid, City* (Roman), *Cathedral,* or *Castle,* and shows the details of construction, the lives of the people who worked on it, and the final result. As examples of applied mathematics, these titles could be used in a math class as well.

A social studies unit on Greece and Rome is almost certain to include mythology. In *Art Tells a Story: Greek and Roman Myths,* Penelope Proddow presents in book form her series of lectures at the Junior Museum of the New York Metropolitan Museum. The story of Athena, Perseus, and Medusa, for example, is accompanied by a color plate of a Greek vase from the 5th century B.C.. A Gauguin lithograph of Leda and the swan illustrates that tale. The stories are told in an appealing, conversational manner, and the works of art are discussed in relationship to their time, place, and particular style.

In addition to fostering aesthetic awareness, the classroom teacher is in a good position to help children develop their own artistic skills. If kids are allowed to illustrate their reports with traced pictures, they have not only wasted their time, but they have discouraged their peers from even attempting freehand illustration. A teacher can refuse to accept a traced picture, or could accept it on condition that it be labeled as traced. Better yet, the teacher can encourage the student to check out a book on drawing. If students are making nature notebooks, they could look at *Drawing Trees,* by Perard, or Hogeboom's *Birds and How to Draw Them,* or any of many similar titles. Is a picture of a Pueblo adobe house needed for the bulletin board? Or the Eiffel Tower? The Parthenon? Have a budding artist consult *Draw 50 Famous Buildings and Other Structures,* the latest title in the popular but sometimes difficult series by Lee Ames, which includes drawing just about everything from famous faces to tyrannosaurus rex.

For the vulnerable younger crowd, the teacher is in a position to foster and develop esthetic appreciation simply by the selection of quality picture books and by the avoidance of the cheap and meretricious. For specific exposure to artistic concepts, Helen Borten's *Do You See What I See?* and *A Picture Has a Special Look* encourage young children to become involved in active viewing. For developing drawing skills, Ed Emberley's series *Make a World, Great Thumbprint Drawing Book,* etc., are fun, clever, and seldom on the shelf!

Opera becomes a sure-fire hit in Lydia and Don Freeman's *Pet of the Met,* where a wild performance of the "Magic Flute" converts Mefisto the cat into an avid music lover. This saves the life of Maestro Petrini, the white mouse who earns his daily cheese by turning pages in the prompter's box.

In this short article, only a minuscule proportion of the available books can be mentioned. There are literally thousands more, which both classroom teachers and specialists, working with the librarian, can use within the curriculum to enhance and enlarge the artistic horizons of the elementary school student.

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LANGUAGE ARTS

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Creative Reading and Writing

Reading has often been considered as a separate subject and has been taught in an isolated, skills-oriented mode without consideration for its relationship to the other language arts. We have been quite successful at teaching many students to read, but in the process we have made many of them non-readers. That is, we have developed students who can read but don't. Reading can and should be a creative activity that is part of a dynamic classroom. This implies that reading is more than the use of a basal and filling out skills sheets. Reading is a language process through which students should be exposed to many forms of written material, including that which they and their peers have written.

There has been a recent resurgence of interest in writing as a language art. The National Council of Teachers of English and the International Reading Assoc. have been supportive of this movement and have fostered it through articles in their professional journals. Writing is a productive task that enables teachers to measure the growth of their students' skills in the language arts and their growth in thinking.

Reading and writing should not be isolated into separate instructional segments. Each area enhances the other and together they combine to provide a more rounded approach to language development.

The following list consists of children's books, magazines, and media which can be used to correlate creative reading with creative writing.

Response to Pictures

1. *The Changing Countryside* and *The Changing City* by Jorg Muller are two books that are actually folios of pictures without words. Each portrays the changes in one place over a period of 20 years. Have students choose one of the folios and: write a story to complement the pictures; write a newspaper article on ecology and change; write a story about going back to the old neighborhood after 20 years; write a science fiction projection as to what their home street will look like in 20 years, etc.

2. Select interesting book jackets and cut the flaps off either end. Have students write appropriate flap copy without having read the book. The front flap is to give a brief synopsis of the book and the back flap tells about the author and/or illustrator. Then have them read the book and compare their projections to the actual work.

3. Make a collection of interesting pictures from magazines and book jackets. Allow students to select any picture and write a story or poem about it. Display in an appropriate manner.

Response to Books or Magazines

1. Allow students to read one or more of the tales from Mollie Hunter's *A Furl of Fairy Wind.* Have them write their own folk tale and illustrate it.

2. Use *The Queen Who Couldn't Bake Gingerbread* by Dorothy Van Woerkom, but clip the last three pages shut. Have students read the story and write their own ending. After all who wish to do this have written their endings, read the whole story to the class. Compare endings of writers to Van Woerkom's ending.

3. Have students read *Everyone Knows What a Dragon Looks Like* by Jay Williams and *Dragon, Dragon* by John Gardner. Then have students speculate on where in their state a dragon might live and write a dragon tale with that setting.

4. A bestiary is a special type of literature which describes the appearance, habits, and reactions of beasts both real and imaginary. In times past the bestiary provided lessons in natural history as well as moral instruction, and they often fostered church doctrine. The beasts included such fabulous creatures as the unicorn, the phoenix, and the siren as well as the more ordinary animals, birds, reptiles, or fish. In one ancient bestiary the crocodile is described as weeping while consuming his victim, probably the source for the phrase "crocodile tears." *Hit or Myth* by James Riddell and *Kickle Snifters and Other Fearsome Critters* by Alvin Schwartz will help students create their own creatures and the myths to accompany them. Ask students to imagine they are bestiary writers in medieval, colonial, or future time and write some entries.

5. Skim through *Cricket* magazine. Have students write a poem, short story, riddle, etc. (only one, not one of each) to submit to the magazine.

6. Have students study the magazine *Ranger Rick* and/or *World.* Have them create photo essays similar to those found in these magazines.

Response to Poetry

1. Read selections from *More Small Poems* by Valerie Worth. Each poem is about an every-day object. Encourage students to choose some common object and write a poem that allows us to see it in an uncommon way.

2. Read *The Bed Book* by Sylvia Plath. Have students create beds of their own and write verses about them to add to the book.

Response to Media

1. View the filmstrip *Evolution of a Graphic Concept: The Stonecutter* By Gerald McDermott, published by Weston Woods, and have students read several of his books. Have them write letters to him describing ideas for turning one of his books into a film. Discuss color, movement, music, narration, etc.

2. Listen to one of the Newbery or Caldecott Award acceptance speeches published on cassette by Weston Woods. Have students read the accompanying book and write an essay on why they think the book won the award.

3. View the filmstrip "Meet Madeleine L'Engle" published by Miller Brody. Have students read one or more chapters in her autobiography *A Circle of Quiet,* then write her a letter as if she were a friend, or write a brief biography describing the kind of person she is.

We have all used "story starters" with our students. These suggestions are meant to be "idea starters" for the development of a whole range of pleasurable reading and writing activities for the classroom.

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COUNCIL NEWS

CONTRIBUTING EDITOR AND WRITER: EMMALINE B. HENRIKSEN

If you believe in reading, then you should belong to your local IRA council, O.C.I.R.A., and IRA. Many exciting programs are being planned throughout the state by the fifty-two councils and they invite you to participate in the activities/programs.

The fifty-two councils of Ohio are located in twelve areas of Ohio with an Area Field Representative in each area. The Field Representatives work with the local council officers and the State Coordinator in program planning, dissemination of materials, etc. We welcome aboard five new Field Representatives for the 1980-81 year: Area 2 — Dorothy MacIntyre; Area 6 — Bettie Riggs; Area 7 — Carolyn Stephens; Area 9 — Hazel Davis; Area 12 — Barbara Nourse.

The Field Representatives and the councils served are:

Area 1	Kathy Zachel 1132 Brookview No. 14 Toledo, OH 43615 (419) 385-6091	Area 2	Dorothy MacIntyre 11986 Jaquay Road Columbia Station, OH 44028 (216) 236-8841
	Defiance College Gertrude Mowery Martha Weber Sandusky Bay Toledo Area Vacationland		Daniel T. Gardner Ohio College Ruby Fishburn West Shore
Area 3	Nancie Baffer 509 New Fourth St. Fairport Harbor, OH 44077 (216) 357-5073	Area 4	Beverly Goodenough 532 N. Buckeye St. Celina, OH 45822 (419) 586-7324
	Ashtabula County Euclid Lake Geauga Lillian Hinds Mary C. Austin		Allen County Auglaize Reading Mary L. Sheely Mercer County
Area 5	Marilyn Radel 2350 County Road 166 Cardington, OH 43315 (419) 864-6313	Area 6	Bettie Riggs 1344 Garman Road Akron, OH 44313 (216) 864-0433
	Crawford County Greater Columbus Marion County Morrow County Philomen Gregg Richland-Ashland-Hershey		Akron Area Cuyahoga-Summit Kent State-Portage Oneita B. Lizotte
Area 7	Carolyn Stephens 804 Kiwana Drive Youngstown, OH 44512 (216) 758-7733	Area 8	Nancy Houston 2259 Brookpark Kettering, OH 45440 (513) 435-4973
	(Continued)		(Continued)

	Columbiana County Mahoning Valley Trumbull Area		CUMC Reading Logan County Montgomery County
Area 9	Hazel Davis 36 W. State St. Athens, OH 45701 (614) 593-7816	Area 10	Arline Smith 1273 Cherry Ridge Dr. Sugarcreek, OH 44681 (216) 852-2870
	Appalachian Belmont County Heritage Land of Legend Muskingum Area		Kokosing Valley McKinley Tuscarawas County Wayne County
Area 11	Pearl Larsley 645 E. Sharon Rd. Cincinnati, OH 45246 (513) 771-6337	Area 12	Barbara Nourse Stoney Creek Apt. 16 Rt. 5, Lucasville, OH 45648 (614) 259-2713
	Eunice Combs Hamilton Little Miami Tri-County		Chillicothe Ohio Hills Shawnee

A local council can be formed by ten or more interested persons, and must be chartered by the International Reading Association. The State Coordinator and Field Representatives are ready to aid in the formation of new councils and service existing councils in planning programs, implementation of projects, and to provide assistance in other tasks.

Suggestions for Program Planning

A dynamite program is — a program that is revelant, interesting, and exciting! As final plans are being made for the 1980-81 year, please consider the following suggestions:

1. Plan programs appropriate for your membership
2. Provide a variety of programs, times, and meeting places
3. Plan programs with concrete goals
4. Advertise all programs before the first meeting to encourage people to want to be a part of your council
5. Be creative! Sponsor programs that will encourage your members to be active members and not just joiners!

As soon as your program is complete for your council, please send a copy to your Field Representative and to the State Coordinator.

Honor Councils

Each year O.C.I.R.A. recognizes those councils who have demonstrated active involvement during the year. A certificate is presented to the Honor Councils at the first Board of Directors meeting in the Fall.

Requirements for recognition as an Honor Council are **one** of the following:

1. Have your council represented at the four OCIRA Board of Directors meetings. Your council president is a member of the Board of Directors.
2. Increase membership in your local council by 20%.
3. Have 80% of local council members also be members of OCIRA.
4. Have 50% of local council members also be members of IRA.

5. Have a local council newsletter published three times a year to inform your membership of IRA, OCIRA, and local reading events.
6. Initiate a community related reading project.

Your local council is invited to become an Honor Council. Application forms are available from your Field Representative.

Program Directory

A list of speakers and/or program ideas is being compiled for the 1980-81 edition of the OCIRA Program Directory. The Directory will list names and addresses of potential program participants and topic(s). If you would like your name included in the directory, please submit a completed form to: Emmaline B. Henriksen, 1580 Sackett Hills Dr., Akron, OH 44313 by November 1, 1980.

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LET US KNOW WHAT YOUR COUNCIL IS DOING! Send your council activities to: Emmaline B. Henriksen, OCIRA State Coordinator.

CLASSROOM MATERIALS

CONTRIBUTING EDITOR:
BETTYROSE DAY

WRITER: JEAN L. KAUFMAN
SALEM, OHIO

Classroom Materials for the Gifted

"Gifted children" is a phrase heard more and more today. Yet until recently, these students were probably the most academically ignored group within most classrooms. While many teachers tried to provide appropriate materials for them, the state and federal funding agencies, the educational publishers, and the school systems seemed to provide primarily for the less able students.

But attitudes are changing about this school group. Materials for the gifted are now available for almost every grade level and phase of a curriculum. Therefore, all teachers need to be aware of the materials available in their special area.

For instance, in the area of reading, Sunburst Communications[2] out of Pleasantville, New York, has available a program that involves working with Newbery books. *The Newbery Skillbuilders for the Gifted* consists of two copies each of five Newbery winners, a set of six activity cards per set of books, and a teacher's guide. Advertised for the interest levels of grades five through eight, this program is designed for the reading levels of grades four through seven.

The books include *Call It Courage* by Armstrong Sperry, *It's Like This, Cat* by Emily Neville, *Julie of the Wolves* by Jean Craighead George, *Sing Down the Moon* by Scott O'Dell, and *The Marvelous Misadventures of Sebastian* by Lloyd Alexander.

Each set of cards deals with different areas of skill development. The titles include Comprehension, Word Power, Literary Elements, Bookwise, Language Lab, and Personal Expression.

From the Comprehension category, the student works with inferences, literal meaning, recognizing sequence, details, and the main idea.

Word Power helps a child understand word meaning, origin, and the various ways of using words. Recognizing synonyms, homonyms, and antonyms and understanding the meaning based on context are other skills developed.

From the activities on the Literary Elements card, the student deals with the various elements of a book, including character development, plot, setting, point of view and climax.

Bookwise activities help the student to evaluate book reviews, write to authors and publishers, and use their library and research skills.

Activities such as distinguishing fact from fiction and opinion, recognizing figurative language like similes and metaphors, and understanding the effect of vivid language such as slang, are included on the Language Lab card.

Through both written and oral expression, as well as artwork, the student demonstrates his understanding of what he has read by completing the Personal Expression activities.

This program can be used three ways. An individual student selects a book, confers with the teacher, reads the book, then completes certain teacher-chosen activities and has a follow-up conference with the teacher.

Another possibility is to have a group read the same book, then complete a group activity which is presented to their classmates.

Finally, a group having the same skill problem can read different books, and then work on the same skill from their book's set of activity cards.

This program is basically designed to help students develop literary skills, make them aware of books and their language, foster literature appreciation, and develop the ability to read critically.[2]

In the area of social studies, Interact,[1] a company from Lakeside, California, has developed materials for upper elementary, secondary, and college level classes. These include simulations, individual learning projects, writing programs, and re-creations. They are geared to the gifted so that they "can learn to think independently and creatively, develop leadership, take risks, develop fluency, flexibility, and originality, determine relationships between ideas, construct hypotheses, and deal with complexity."[1]

Simulations are used with the upper elementary students. Some include "Galaxy", a space society on the brink of civil war; "Pioneers", a wagon train moving westward; "Heritage", a trip across America searching for historical sites; and "Mummy's Message", an archaeological expedition into the pyramids.

The simulations can be carried out in two ways. The unit version requires from three to five weeks of intense study involving many reference materials. There is no textbook study for this version. However, the supplementary version does use regular classroom instruction along with three to five hours of work with simulation. Each of these versions has one of two formats.

In the standard format, the student is required to complete more in-depth assignments, map study work, charts, and tests. In the self-contained format, the activities are less complicated and time-consuming.

For instance, the simulation about the mummy gives the students a chance to experience the trials and triumphs of an archaeologist while exploring a pyramid. The class is divided into three groups with two teams each. Each team must find their way into the three chambers of the structure by answering questions about Egypt. Obstacles block their progress and can only be overcome by answering more questions. If answered correctly, the team continues to take their

turn. If incorrectly answered, the team may lose from one to three turns, thereby giving their opponents extra chances to advance and gain additional pieces to a secret message. These pieces are sections of a hieroglyphic tablet which must be translated as part of winning the game.

Entry into each of the three chambers requires a research project. Teacher evaluation will determine how many, if any, bonus pieces of the message will be earned.

The team which enters all chambers, collects the pieces to the hieroglyphic message, and correctly translates it is declared the winner. The objective of this simulation is to help the student discover that the study of ancient people can be both interesting and exciting, as well as a good learning experience.

These are just two of the many interesting materials now in use for gifted children. Many of these materials deal with learning outcomes in the more complex areas of the cognitive domain. Since this is the group from which our future leaders will emerge, it is vital that education provide them with the opportunity to develop these areas to their fullest capacity. Materials such as these may aid teachers in helping these students achieve that capacity.

REFERENCES

1. Interact, Box 262, Lakeside, California 92049
2. Sunburst Communications, Room 3, 39 Washington Avenue, Pleasantville, New York 10570

NOTICE TO READERS

The Ohio Reading Teacher does welcome manuscripts, materials to be reviewed, or any other potential content. Short articles (3 to 5 double-spaced, typed pages) that speak to classroom teacher and/or teachers of teachers have the best chance for being printed. Send your articles to the Editor or any Contributing Editor, all of whose addresses are printed on page 1.

VOCATIONAL READING

WRITER: JUDITH WALTER
CINCINNATI PUBLIC SCHOOLS

The Content Reading Approach*

The vocational teacher has arrived at the fourth step in the content reading process—the actual construction of the study guide. The teacher has analyzed the assignment for content. That is, he has written major concepts (those facts essential to an understanding of the content) and listed the essential vocabulary. Next, the teacher has analyzed the assignment for process. This involves determining a pattern (or patterns) of organization which the author used when writing the material and determining the levels of comprehension necessary to understanding the concepts. Third, the teacher has designed vocabulary exercises—both word recognition and word meaning exercises—to preteach the essential vocabulary.

Now, the student is ready to actually read the assignment. The study guide indicates the necessary reading. For example:

Directions: Read pages 299-307 in your text.

Please note that all directions to the student are boxed. This box serves as a signal to the student. Directions are found inside the box and must be read with care.

The study guide follows with exercises keyed to the major concepts and utilizes the text's pattern of organization. Suppose, for example, that a diesel mechanics instructor wrote the following major concept:

> The purpose of the air-intake system is: (1) to supply clean and cool air to each cylinder as required for complete combustion, (2) to supply air for scavenging, (3) to reduce (silence) the airflow noise, and (4) to cool the air going to the cylinders.

The instructor determined that the pattern of organization indicated by this concept is simple listing. He, therefore, constructed the following exercise:

Directions: List four purposes of the air-intake system in a diesel engine.

A welding instructor wrote the following major concepts:

> (1) Tungsten Inert Gas (TIG) welding is an arc welding process where the fusion is shielded from the air by an inert gas shield.

(2) As with MIG welding and other shielded gas welding processes, TIG welding makes use of inert gas or inert gas mixtures.

(3) Welding with the TIG process can be done more easily in all positions, and free of spatter, since there is no metal passing through the arc.

The instructor wrote the following exercises for his study guide:

Directions: In a concise sentence, define TIG welding.

(simple, listing, literal level)

Directions: Compare TIG welding with other types of welding by completing the following chart.

(comparison and contrast, literal level)

Directions: List several advantages of the TIG welding process.

(simple listing, literal level)

Directions: Determine the reasons why TIG welding has several advantages by drawing a line from the effect (advantage) in the left column to its cause (right column).

(cause and effect, interpretive level)

Both diesel mechanics and welding instructors have designed exercises which will help the student to discover the major concepts of the reading assignment. By constructing exercises which point to these major concepts, the instructor is emphasizing their importance. By designing exercises which follow the implied pattern of organization within a concept, the instructor helps the student to see the pattern, or thinking process involved in an understanding of the concepts. And perhaps most importantly, by arranging exercises in a logical progression from literal to interpretive to applied, the instructor is constructing a foundation (of fact) and building upon it. In this way, the student can learn the basic facts (literal level), read between these facts (interpretive level), and apply these facts and interpretations to his own personal situation (applied level).

The construction of an informative, well-organized study guide is not an easy task. But when properly constructed, a study guide can double or even triple a student's understanding of the reading assignment. A study guide is just that—a guide for more effective study. Strategic use of study guides can improve the quality of vocational instruction to every student.

*This is the fourth article in a five-part series. References are in July '80 *O.R.T.* Please write and request a copy of the references if they would be helpful.